APPLYING A CRITICAL RACE FRAMEWORK TOWARDS ANTI-RACIST ART TEACHER EDUCATION

BY

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THESIS

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Abstract

The purpose of this research is to suggest strategies for creating an anti-racist art teacher education. This topic is timely given the disparity in the racial composition of K-12 students enrolled in American public schools in contrast to that of art teachers and art teacher educators. In response to diverse K-12 student populations, art teacher training programs *can* and *should* be responsible for producing teachers with anti-racist pedagogies. Although art education has the potential to counter systemic racism and other forms of oppression, art teacher education has not made an explicit commitment to train art teachers who will know how and intend to do so. Through my own research and cross-disciplinary studies, I have found that using critical race theory and critical Whiteness studies in education is useful in understanding how art teacher training programs might be failing to train art teachers to recognize and to counter racism in the classroom. Through a critical race framework, I seek to suggest strategies that can be used to create an anti-racist art teacher education. My purpose for suggesting such strategies is to support the training of art teachers who will counter racism through art education.

Table of Contents

List of Tables

Chapter 1:

Introduction

The majority of teachers in the United States are White-identified and yet teach ethnically, racially, and religiously diverse students throughout their careers (Banks, 2013). This contrast between teacher and student identities poses a problem because systemic racism constitutes a persistent and permanent aspect of the public school system (Banks, 2013; Bell, 2004; Dixson & Rousseau, 2006; Ladson-Billings & Tate, 1995). While art education has a potential to counter this systemic racism and other forms of oppression, art teacher education seems not to have yet made an explicit or systematic commitment to train art teachers to use the arts to counteract racism.

My literature review reveals that most anti-racist interventions in art teacher education have been curricular. Art teacher education programs tend to prepare teachers to address questions of race in the classroom through diversity or multicultural education (Desai, 2012; Kraehe & Acuff, 2013), but these programs predominantly fail to train teachers with anti-racist pedagogies. For my purposes, I consider a pedagogue in the Freirean sense, as a revolutionary educator who negotiates the local complexity of her classroom and what *works* in that *context* based not only on an understanding of her values but also the values, knowledge, and life histories of her learners. Consequently, an anti-racist pedagogue will consider how systemic racism, her race, and racist assumptions affect students and teaching practices and further works to counter racism through her teaching practice (Ladson-Billings, 2000, p. 6). Given the disparity in the racial composition of K-12 students enrolled in public schools in contrast to that of art teachers

and art teacher educators, art teacher training programs *can* and *should* be responsible for producing teachers with anti-racist pedagogies.

Through my own research and cross-disciplinary studies, I have found that using critical race theory in education helps to elucidate how art teacher educators might be failing to train art teachers to recognize and to counter the effects of systemic racism in the classroom. Through a critical race framework, I seek to suggest strategies through this thesis that can be used to create an anti-racist art teacher education to challenge such systemic racism. An anti-racist art teacher education is a necessary commitment for the realization of a progressive art education that provides equal opportunities and uses art making and critique as tools for social justice.

I will argue that anti-racist art teacher education programs may dedicate themselves to countering racial injustice in K-12 art classrooms by developing art teachers with anti-racist pedagogies. Art educators who are not trained to recognize racist ideologies by default reproduce existing hierarchies and inequalities in their classrooms. Art educators must have the opportunity to confront their racial assumptions to develop anti-racist pedagogies. By anti-racism, I mean the acknowledgement of systemic racism and the decision to live life in ways that deliberately counter racism. An anti-racist teacher therefore recognizes:

- the presence of systemic racism in the classroom and broader society
- the influence of race and racist assumptions on students and teaching practice
- that systemic racism can be countered through their teaching. (Ladson-Billings, 2000)

To suggest strategies for developing teachers with anti-racist pedagogies, I first

describe my research methods and discuss my personal interest in this topic. I then explore ways in which art education teacher training can be critiqued as continuing to perpetuate systemic racist pedagogies. I conclude by suggesting strategies to address this problem.

As a literature based study, I am presented with limitations. I am confronted with providing a broad analysis of art teacher education programs despite a short timeframe for completing a Master's thesis. I am doing so without the collection of empirical evidence of how art teacher programs train teachers with anti-racist pedagogies. In many ways, my study is conjectural and highly informed by my own experiences as an undergraduate and graduate student in art education at the University of Illinois. The primary purpose of this study is to draw attention to the need for further studies that explicitly address racism and its various permeations throughout the field of art teacher and art education. I write this with consideration that it may be a line of study for a PhD at a later point.

Chapter 2:

Personal Statement

This thesis represents my effort as activist, artist, and educator to create strategies for hope. A personal narrative of optimism, destruction, and self-initiated reformation has informed my identity as an educator. I first entered the context of public education as an optimistic young White female. I was sure that as a pre-service teacher, my commitment to creating social justice through the arts could transform any classroom into a safe space of meaning making and transformation. But one experience challenged me to question that assumption. I share this story of how I came to question my ideologies, beliefs, and assumptions about the current state of racism in art education to urge my readers to action. In other words, this paper is an attempt to reach out to others in hope that I might find a community of art educators committed to challenging colorblind assumptions within art teacher education programs and K-12 institutions to successfully utilize the potential of art education as a tool for social justice.

It is the Monday of my second week student teaching at a racially diverse micro-urban high school in Champaign, Illinois. My cooperating teacher is absent and has requested a substitute teacher. My cooperating teacher has left lesson plans for the day, which suggest that I am responsible for classroom management and instruction. The end-of-lunch bell rings and 28 rambunctious teens fill the room with their hormonal bodies, gossip, and energies. I hardly notice the ring of the start-of-period bell, but I do notice that only the few White students in the class have taken their self-chosen seats along the corridor of the room. Most of the class falls silent as two teenage girls – Imani and

Brianna[1] – yell curse words and threats at each other from across the classroom. The students of color[2] seem to form semi-circles on either side of the irate females. Some students try to calm the girls down while others encourage them by saying "Oooohh," "Ahhh," and "You tell her girl."

I look around for the substitute teacher and realize that she has left the classroom. I walk towards the girls between two rows of desks that separate them and ask politely – but sternly – that the two of them shake it off and take their seats so that we can get started with class. I thought that we were in the clear when I turn to see that Brianna has taken her seat. Her compliance is short-lived. Brianna springs out of her seat and faces me. Our chests almost touch. She twists her head to look behind me and make eye contact with Imani.

She shouts combatively, "If that Bitch ain't gonna sit down then I ain't either!"

I try to play mediator. I back my body out from in-between the girls' bodies to see both of their faces and ask, "Can either of you tell me what happened?"

I look to Imani to answer me first. Imani is still glaring into Brianna's eyes and exclaims, "This Bitch looked at me wrong!"

I turn to Brianna and see that she is still staring straight back into Imani's glaring eyes, "Bullshit! I looked at you wrong 'cuz you were lookin' at me wrong first!"

I am still facing Brianna and the voices of the rest of the class rise up in a sudden uproar. Startled, I turn around to see Imani has jumped over the desks and is running towards me. There is no time or space for me to move my body out from between the two

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[1] All names are fictional for privacy.

[2] *Students of color* – stems from the phrase *people of color* which "refers to racial and ethnic minority groups" of students (Vidal-Ortiz, 2008, p. 1037).

girls.

I feel Brianna's fist hit the back of my head – and then beating, beating, and more beating to my chest, my back, my stomach, and my face. I feel fear and confusion. My 5-foot-3-inch body is locked between the bodies of two 4-foot-10-inch, 14-year-old girls as they beat each other through me.

What is happening?! Did I do this? Am I going to get into trouble? Are they going to paralyze me? Are they going to kill each other? Are they going to kill me? I can't move. I'm so scared. I want to cry. Am I crying? Am I in pain? I don't know.

***

My body is finally freed. I am stooped over, shivering, and watching in terror through tear-streaked eyes as Imani slams the back of Brianna's head against the faux-wood school table over and over.

Where is help? It's been too long.

One of the principals finally comes into the room and attempts to pull the girls apart. The principal is a White man. One of the girls is on the floor still holding onto the other's hair as the principal pulls them in opposite directions. Regaining my consciousness, I run out of the room fast and realize I have no place to go. I reach the end of the hallway and turn around to see the principal walking towards me. I am taken into his office and told to write down every detail I can recall from the incident. He is sure to remind me multiple times to write down the race of the students involved.

What the hell? They're skin is black, yes. I'm shaking. What should I be writing? I want to leave. Please. I want to cry and fall on the ground. I want to be held while I cry. I'm angry and confused. I want to ask, "Why me?" over and over and over. I want to

quit. I never want to come back. I can't be a teacher. I'm scared. I can't see this computer well enough to write. The light – it's making my head hurt.

"Are you done, Ms. Denis?" the principal says.

"Yeah. Sure. It's done."

I don't care. I want to go home.

"Can I go?" I say. "I need to go. Please. Thank you."

I walk away from his computer, grab my bag, drive home, and pass out in my bed.

***

The phone rings.

Where am I? How did I get home? What happened?

I sit up in bed.

Whoa. I'm dizzy.

I walk to the bathroom. I throw up and flush the toilet. The phone rings again. I sit down to pee.

Blood?

The phone rings a third time. I lay on the floor. The floor feels nice. It's cold against my back. I lie still and answer the phone.

"Hello?"

"Hello Ms. Denis? This is [____] with the Champaign PD. "

I missed the name.

"How are you?" the police officer says.

"I'm not sure. I'm confused. I can't see. I can see a little. My body. My head..."

"Have you been to the hospital?"

"No."

"No? The school didn't send you to the hospital?"

Ouch. My head. Stop talking so loud.

I hold the phone away a little.

"No."

"How did you get home? Are you home alone?"

I think I drove.

"[Pause] Yeah. I'm home."

"After we talk you need to have someone take you to the hospital right away."

"Uh-huh."

"I am calling to see if you will press charges against Imani and Brianna for aggravated battery."

"What? Really?" *What the hell does that mean? No, really. I don't know what that means. I'm scared. I don't want to go to court. I've never been to court. I don't even remember what happened.*

"It's protocol, Ms. Denis."

More words were spoken through the other end of the phone.

Ugh. I can't focus. I need help. Please. My head. My body. I'm bleeding. Please stop.

"Ms. Denis? Are you there?"

Ugh.

"Uh-huh."

"I just need you to say, 'Yes, I will press charges.'"

Just like that? Right now. Whatever. I should probably do what I'm told so I don't get in trouble.

"Sure. Yes. I mean…Yes, I will press charges.'"

"Thank you, Ms. Denis. I just need you to write down…"

Okay. Sure. I don't have paper. I can't stand up to get it right now. The cold floor. I need aspirin.

"Thank you again, Ms. Denis. You have someone to drive you to the hospital right now? You cannot drive yourself."

"Yes. Okay. Thanks so much for your help."

I let the phone fall out of my hand and fall back asleep.

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I wake up again. It is dark out. My eyesight is worse. I cry for a while.

No one is here to help me. Have I told anyone that I know? No, I don't think so. Oh, right. Someone I talked to on the phone told me to go to the hospital.

I struggle to stand up, grab my keys and wallet, and drive myself to the hospital across town.

***

I participated in the expulsion hearings for the two girls. They were held separately. No one showed up for Imani's hearing. The district sent someone to her house to deliver the hearing notice but the house was empty and the phone lines disconnected. Brianna and her mom showed up together for her hearing. My hospitalization records and the post-incident report were photocopied and presented to the two women. Brianna's mom denied her child's ability to hurt an adult. Brianna looked down as she offered an

apology for any harm she had caused. I was too confused and hurt to be angry.

Brianna and Imani were children convicted of aggravated battery.

I pressed criminal charges against Brianna and Imani.

They were put into juvenile detention.

Overtime, conversations and questions from my peers, cohort, in-service teachers, and teacher educators led me to anger. Almost every time the incident came up, others tried to excuse it as normal and expected based on the race of the girls. Racist comments were not blatant, but unwilling to acknowledge race and racism as a systemic and ongoing problem. Alfredson and Desai (2012) refer to this acceptance of racism in language as "colorblind." Through colorblind language, people asked questions such as, "Well…what *kind* of students were they?" If I did not initially describe the students as Black, the person asking the questions almost always looked me in the eyes and gave me the questioning look. It is a familiar look of White-to-White bonding that enters in White-to-White conversations about racial 'Others' (Levine-Rasky, 2000a/2000b). If I still refused to budge on the race question, the questioning person looked around to make sure they were *"safe"* – or not in the earshot of racial minorities – and said something such as, "The girls were Black, weren't they? Of course they were…" I regret not engaging in an anti-racist approach to these conversations to question the racist assumptions that were being made about the girls' involvement in this incident. I regret not challenging the procedures that were followed that led to the girls' incarceration. An anti-racist approach to the procedures that were followed in the aftermath of the incident would have involved more in-depth discussion centered upon the decisions being made and the long-term effects that they would have in the lives of Black-identified teenage girls.

With this regret, I came to realize that I did not have the language or support from my teacher education program to question this incident and its aftermath. In my pre-service education, its language and perspective was the language of the White majority. I was taught teaching methods to address *their* differences – in the same way that it was assumed that the incident was related to the students' race but not my own. It did not seem that the program afforded me the opportunity to consider and reflect on what it means to embody Whiteness as an authoritative figure in a class of racially diverse students. I had not been given tools to address my embodiment of Whiteness, privilege, and history of racial oppression based on the color of my skin. I did not know how to negotiate my identity as both the embodiment of an oppressor and a recent victim of a violent attack. I did not know how to move forward, in part, because my teacher educators did not seem prepared to help me through it.

There are many ways of interpreting the incident. For instance, such an attack in a classroom can be considered a "freak accident"— an occurrence that will not happen again and in no need of critical analysis. Another way of interpreting the incident is that it occurred as evidence of a systemic failure of teacher education. Further, it can be seen as a reflection of the impossibilities of separating teacher education from the complexities of racial, economic and political hierarchies. When considering the potential influence of my embodiment of Whiteness on the incident, I have struggled to deconstruct the complex event, its multiple meanings, and contextual implications. But I remain convinced that such an incident in the pre-service teacher's classroom should be explained and dealt with rather than being called a "freak accident."

With this new critical orientation towards my pre-service teacher education, I began to fumble my way through how art education programs might counter racism in its development of art teachers. This process included turning to critical race theory and critical Whiteness studies to sensitize me to how art education programs might develop teachers to confront racism through their art teaching. In a separate chapter delineating my theoretical framework, I will analyze the strengths and limitations of these theories. First, I will describe my methodology for collecting and analyzing literature for review.

Chapter 3:

Research Methods

The purpose of this research is to examine the extent to which art education teacher training perpetuates systemic racist teaching in the United States, why the problem matters, and what might be done about it. To extend my understanding of this research problem and its potential solutions, I searched for peer-reviewed sources through *EbscoHost, Google Scholar* and *ProQuest Dissertations and Theses* using multiple key phrases:

- pre-service art education and race
- art education and racism
- art teacher education and race
- race and art curriculum
- social justice art education

I decided to draw on critical race theory literature, which is somewhat absent from art education literature. The literature examining critical race theory and pre-service education matters because it critically analyzes race and racism within the realm of teacher education and intends to create a teacher education that will work to end racial oppression in public schools. To search for relevant critical race theory literature, I searched for the key phrases:

- critical race theory and pre-service education
- critical race theory and teacher education
- critical race studies and pre-service education

- critical race studies and teacher education

Like critical race theory, I selected critical Whiteness studies literature because it critically examines the enactment of Whiteness in the classroom, the resulting implications for maintaining systemic and individual racism in the United States, and methods for creating an alternative critical race-consciousness. I searched for the key phrases:

- critical Whiteness studies and pre-service education
- critical Whiteness studies and teacher education
- critical Whiteness studies and race-consciousness

Identified articles were then selected for literature review based on relevance to the research question, the year the article was published, and the order in which the articles were presented in the database search results. Initially, I selected to review the first ten articles and/or chapters that met the pre-determined criteria for each key phrase searched in each database. Only the first ten articles that met the criteria were reviewed due to the limited time allotted for this study. This approach however did not result in ten articles for each key phrase, because many searches produced overlapping results or did not produce ten relevant sources. As I read and notated the initial set of literature, I followed threads to referenced material that appeared relevant and significant for the study. Relevance and significance were based on the following criteria:

- Does the author explicitly address race and pre-service education?
- Is the author or literature heavily referenced by multiple secondary sources?
- Is the literature current?
- If secondary sources rely on a theory or framework developed within a

primary source, will my understanding of that theory or framework be better informed by referencing the original?

I further searched for data on the racial composition of art teachers in the United States but found that such information is generally lacking. Searches for "current art teacher demographics" were conducted through *Google Scholar*, *Google*, and *EbscoHost* and returned zero results from large studies that reported on current art teacher race statistics. I emailed the National Art Education Association's (NAEA) Resource department to ask for statistics on member race demographics but never received a reply. As a result, I searched for data regarding the racial composition of teachers generally, through which tentative inferences about the racial composition of art teachers might be made.

Content Analysis for Explicit Mention of Race and Art Teacher Education

Noting the lack of literature in art education that directly addressed teacher education and race in the United States, I performed a content analysis of the literature identified in my searches. The content analysis was used as a means to develop a general idea of how much current research in the field of art education explicitly addresses race and teacher education. I draw from Berelson's (1952) description of content analysis as, "a research technique for the systematic, objective, and quantitative description of the manifest content of communication" (as cited in Rourke & Anderson, 2004, p. 5). Rourke and Anderson (2004) expand the definition of description through content analysis as, "a process that includes segmenting communication content into units, assigning each unit to a category, and providing tallies for each category" (p. 5). The qualitative method of analysis for this research not only addresses information in literature that exists but also

the absence of literature. Using a step-by-step model, I searched for articles published within the past six years in the field of art education that directly addressed pre-service art education and race in the United States. I chose 14 different key phrases to search for using *Google Scholar* and collected the first 50 results for each. Not every search returned 50 results. I then analyzed the articles to see if they were published during or after 2008 and if they were published within an art education context. If the article met this criteria I then performed word searches within the article for 11 keywords or phrases. These keywords or phrases are listed in *Table 1* (below).

Table 1
List of key phrases/key words for content analysis

Pre-service/preservice
Teacher education
Race
Racism
Anti-racism
Systemic racism
Diversity (with reference to race)
Minority (with reference to race)
White
Whiteness
Critical race theory

I used these keywords because they refer explicitly to race, racism, and pre-service art teacher education. Through this word search, I was able to draw conclusions on the quantity of articles from this time period that explicitly used race, teacher education, or critical race theory in the same context. This model is described in detail in *Table 2* (p. 18). This model for content analysis is replicated for a smaller sample using the database *ProQuest Dissertations and Theses* described in *Table 3* (p. 19). In the qualitative content analysis of literature published between January 2008 and January 2014, I found that few articles actually addressed how to train art educators to recognize the impact of race in education, how to integrate discussions of race into art teacher

curriculum, or how to counter systemic racism within pedagogic practice. I performed a similar content analysis of art teacher education mission statements. Out of the mission statements reviewed, no mission statement explicitly expressed a dedication to training art educators who will be dedicated to anti-racist teaching. I detail this further in Chapter 5. By combining the results of these content analyses with literature review, personal perspective and interpretation, I intend to analyze both the presence and absence of race dialogue in art education (Denzin, Norman, & Lincoln, 2000).

The literature based research results provide evidence that the dominant discourse on race in art education presupposes no need or purpose to acknowledge, address, or counteract racism. The following chapter is a description of a critical race framework that necessitates an address of race in art teacher education.

Table 2
Presence of Race in Current Art Teacher Education Research: Content Analysis of Literature - Google Scholar

Key Phrase	Results /50	Criteria					
		1 Published 2008-2014	2 Published in Art Education	3 Relevant to US Education	4 Race & Teacher Education	5 Diversity & Teacher Education	6 Mentions "critical race theory"
"pre-service art education"	50	7	6	6	3	4	0
"art teacher education"	50	4	3	4	1	1	1
"race and art education"	0	0	0	0	0	0	0
race (and) art education	50	4	0	0	0	0	0
"racism and art education"	10	6	5	4	3	2	1
racism (and) art education	50	2(1)•	(1)	(1)	(1)	(1)	(1)
"race theory in art education"	1	1	1	1	1	1	1
race theory (in) art education	50	4	0	0	0	0	0
"art teacher demographics"	3	3	0	0	0	0	0
art teacher demographics	9	7	5	1	1	1	0
Totals/493*	300	38	20	16	9	9	3

Notes: The information provided in this table summarizes the quantitative data from a content analysis of word frequencies in searches for pre-service and art teacher literature regarding race and racism. The data indicates the number of articles within each key phrase search that met the pre-established criteria.

***Key Phrase*:** Each key phrase was entered into the search engine. Phrases without quotations on either side indicate a broad search for literature.
***Results/50*:** I collected up to 50 articles for analysis in the order in which they were presented. Many did not have 50.
***Criteria 1*:** I chose to search for literature published within the past 6 years. If criteria was met, I tested the article for criteria 2.
***Criteria 2*:** If the article was published within the field of art education, I tested the article for criteria 3.
***Criteria 3*:** If the content of the article was situated within the context of US education, I then moved on to a word search to test for criteria 4-6.
Each article that met criteria 1-3 was independently tested for criteria 4, 5 & 6.
***Criteria 4*:** The article met criteria 4 if it contained the words "pre-service" or "teacher education" and "race" "racism" or "Whiteness."
***Criteria 5*:** The article contains the words "pre-service" or "teacher education and "diverse" "diversity" or "minority."
***Criteria 6**:* The article contains the phrase "critical race theory."

*7 of the results were large editorials or not found. They were subtracted from the total possible results.
• Numbers in parentheses indicate repeats that were relevant and were not calculated in totals.

Table 3
Presence of Race in Current Art Teacher Education Research: Content Analysis of Literature – ProQuest Dissertations & Theses

Key Phrase	Results /10	Criteria 1 Published 2008-2014	2 Published in Art Education	3 Relevant to US Education	4 Race & Teacher Education	5 Diversity & Teacher Education	6 Mentions "critical race theory"
"pre-service art education"	10	6	6	4	4	2	1
"art teacher education"	10	2	2	1	1	1	0
"race and art education"	1*	1	1	1	0	0	0
"racism and art education"	1	1	1	1	1	1	1
"race theory in art education"	(1)•	(1)	(1)	(1)	0	0	0
"art teacher demographics"	(1)	(1)	(1)	(1)	(1)	0	0
Totals/60	22	10	10	7	6	4	2

Notes: The information provided in this table summarizes the quantitative data from a content analysis of word frequencies in searches for pre-service and art teacher dissertations and theses regarding race and racism. The data indicates the number of documents within each key phrase search that met the pre-established criteria.

***Key Phrase*:** Each key phrase was entered into the search engine. Phrases without quotations on either side indicate a broad search for literature.
***Results/10*:** I collected up to 10 documents for analysis in the order in which they were presented. Many did not have 10.
***Criteria 1*:** I chose to search for literature published within the past 6 years. If criteria met, I tested the document for criteria 2.
***Criteria 2*:** If the document was published within the field of art education, I tested the document for criteria 3.
***Criteria 3*:** If the content of the document was situated within the context of US education, I then moved on to a word search to test for criteria 4-6.
Each document that met criteria 1-3 was independently tested for criteria 4, 5 & 6.
***Criteria 4*:** The document met criteria 4 if it contained the words "pre-service" or "teacher education" and "race" "racism" or "Whiteness."
***Criteria 5*:** The document contains the words "pre-service" or "teacher education and "diverse" "diversity" or "minority."
***Criteria 6**:* The document contains the phrase "critical race theory."

*The result for "race and art education" only provided access to the abstract of the author's dissertation.
• Numbers in parentheses indicate repeats that were relevant and were not calculated in totals.

Chapter 4:

Theoretical Frameworks

The racial discourses of critical race theory and critical Whiteness studies form the theoretical framework through which I suggest strategies for developing an anti-racist art teacher education in the United States. I use critical race discourses because they are committed to equality. Although borders are permeable, critical race theory is grounded within the U.S. context of race, wherein race has developed different complex meanings within the context of time and socio-political events. These frameworks deeply investigate the systemic nature of racism in the United States and honor the voices and life-stories of the oppressed. Moreover, critical race scholars have already established the groundwork needed to address the ways in which teacher educators and teacher education programs can become committed to anti-racism. Critical Whiteness theory is germane to this investigation because it unpacks Whiteness and addresses the development of a race-consciousness necessary for an anti-racist pedagogy. I first summarize previous art education research on race and teacher education on which this paper builds.

Previous Research in Art Education

Attention towards anti-racist education exists in art education within different areas of inquiry: visual culture (Daspit & Weaver, 1999; Duncum, 2010; Ivashkevich, 2013), social justice (Anderson et. al, 2010; Tavin & Ballengee-Morris, 2013), critical multicultural (Ballengee-Morris, 2002; Chin, 2011), and community-based art education disciplines (Bastos, 2002). Numerous art education scholars have dedicated their research and teacher education careers to creating an art education for social justice (Ballengee-Morris, 2002; Chalmers, 1992; Delacruz, 1995; Desai, 2001, 2010; Duncum, 2003;

Freeman, 2000; Garber, 2004; Gude, 2009; Kraehe & Acuff, 2013; Stuhr, 2003; Wasson, Stuhr, & Petrovich-Mwaniki, 1990; Tavin & Ballengee-Morris, 2013). Desai (2001/2010/2011) and Gude (2000) have released several publications advocating the explicit address of race in art teacher education and K-12 classrooms. A few notable scholars have started paving a path to the integration of a critical race theory in art education (Gude, 2000; Desai, 2010, Alfredson & Desai, 2012; Kraehe, 2012; Kraehe & Acuff, 2013). Kraehe and Acuff (2013) introduce critical race theory as one of four critical theoretical frameworks through which to devise a more critical and socially active art education. They suggest that critical race theory has introduced a new set of "imperatives" that require us "to think more relationally and systemically about our practices and policies in art education" (p. 298). Kraehe and Acuff (2013) list several key questions they believe should be researched using critical race theory within interpersonal, institutional, and historical contexts of racial oppression in art education. A few of their questions include:

- How are racial discourses deployed within art curriculum?
- How do conditions for art teaching and learning differ between schools with divergent demographics?
- What conditions exist for recruiting and admitting students of color and low-income students into the art teaching profession?
- How do pre-service art teacher preparation programs (mis)educate future teachers for how to teach students of color?
- How does race or ethnicity inform the epistemologies that undergird art education research and evaluation? (Kraehe & Acuff, 2013, p. 298)

I do not intend to answer these specific questions in this paper, but hope to fill in gaps to create a stronger foundation for further research.

Only recently, have a small hand full of art education scholars begun to consider critical race theory as a theoretical framework to address social justice and inequality (Desai, 2011; Kraehe, 201; Kraehe & Acuff, 2013). Perhaps the silence and fear that surrounds the discussion of race prevents many in the field from explicitly and adequately "theorizing race and racism as a fundamental part of educational and social processes in the United States" (Kraehe & Acuff, 2013). I attempt to disrupt the silence and fear by using a critical race framework to offer strategies for how art teacher educators might explicitly work to create a field of anti-racist pedagogues.

In the following section, I describe the central tenets of critical race theory and critical Whiteness studies in relation to education to define the theoretical underpinnings and assumptions that guide the remainder of this paper. Critical race theory is examined first because it laid the foundations for the study and deconstruction of Whiteness.

Critical Race Theory

Critical race theory has informed my work as I have attempted to take new and different steps towards an anti-racist art teacher education. In a world of systemic, visible, and invisible racial oppression, I have discovered that critical race theory in education provokes the educator to see the reality of racism, question the self, and develop a new consciousness on a path towards anti-racist pedagogy. Critical race theory is the "dominant framework for a critical study of race and education" (Leonardo, 2013, p. 11), but has yet to be considerably integrated into art education studies. The field of art teacher education needs to invest in critical race theory as a discourse through which to

train future art teachers who will be dedicated to combatting racial inequality in education.

Critical race theory initially emerged in the 1970s through the legal scholarship of Derrick Bell and Alan Freeman who were frustrated with the slow pace of racial reform and proposed a more critical theorizing of race in America through a new field of scholarship (Delgado, 1995). They argued that the desegregation of schools ordered in the ruling for *Brown v. Board*, did not provide equal educational opportunities for racial minorities. Instead, *Brown v. Board* provided a legal action of "racial justice" that appeared to signal the end of racial inequality in education, but actually served as a distraction. In the meantime, unseen, but pre-existing racist power systems enabled wealthy – and mostly White – politicians and landowners to implement new bussing and housing patterns that encouraged and enabled middle and upper class White children to attend schools with the most academic and extracurricular opportunities. In neighborhood schools with predominately minority populations, many teachers of color were fired, White students were bussed in to create "equal" demographics, and policies were not implemented to equalize opportunities for students of color who had already faced many years of oppression (Bell, 2004).

Throughout the late twentieth century and into today, racial inequalities continue to be produced through *de jure* means such as testing in ways that privilege White students or legal codes that generate greater tax-based revenue for schools in already economically thriving White neighborhoods (Solorzano & Yosso, 2001). Through these acts, Ladson-Billings and Tate argue that racism in education systemically oppresses students of color, marginalizes their voices, and decreases their life chances by providing

them with fewer opportunities and access to academic, social, and economic mobility (Ladson-Billings & Tate, 1995). Through a critical race lens, it is possible to imagine that Brianna and Imani might have untold life stories and experiences of oppression in education that provoked their quick and violent actions towards each other and myself. It is also likely that race-based inequities in education are apparent to students of color even at a very young age and thus may discourage some students from even attempting to succeed within a system with accepted norms for behavior and knowledge systems rooted in White ideology.

Critical race theorists in education assert that before any advancement can be made towards racial equality in education, we must absolve the current majority perception that we live in a post-racial world. Post racial refers to the belief that the nation has surpassed systemic racial oppression such that there is no need to acknowledge or *see* race when making legal, political, or educational decisions (Bell, 2004). Alternatively, we must recognize the reality and extent of racism and racist structures. The three tenets of critical race theory that I will explore in more detail are the commitment to social justice, the recognition of racism as systemic, and the prioritization of voices of students of color (Ladson-Billings & Tate, 2006, p. 16). These tenets will provide the theoretical basis for suggestions for creating art teacher training programs committed to helping pre-service art teachers develop anti-racist pedagogies.

Commitment to social justice. Critical race theory carries with it a persistent pursuit of social justice through activism. Social action refers to the steps taken to create a more socially just world. Each achievement made towards an end goal of social justice is considered social change. When applied to education, Solorzano and Yosso (2001) state

that the overall goal of critical race theory in education is,

> …to develop a pedagogy, curriculum, and research agenda that accounts for the role of race and racism in U.S. education and to work towards the elimination of racism as a part of a larger goal of eliminating all forms of subordination in education. (p. 3)

In other words, critical race theorists in education are working alongside other critical theorists who are striving to create social justice through the elimination of racism, sexism, class oppression, poverty, and the underrepresentation of minority groups (Crenshaw, 2011; Solorzano & Yosso, 2001). A critical race framework in art teacher training necessitates a field of critical pedagogues committed to working towards racial justice. To create effective methods to act against racial injustice, critical race theorists argue that we must first recognize the hidden structures of educational policy that perpetuate systemic racism.

Racism as systemic. Critical race theorists emphasize the need to expose the systemic nature of racial oppression in a nation that professes to be in the midst of a post-racial era. Liberal claims to objectivity, post-racialism, and colorblind ideology marginalize and mute the voices of the oppressed. Colorblindness is the censoring of speech about race in the everyday context and an "ideology [that] permits its proponents to use a discourse of equality and meritocracy in order to claim innocence, and even appear antiracist, while in fact justifying the status quo of racist inequality" (Alfredson & Desai, 2012, p. 185). Colorblindness places blame on the individual person and communities of color for not being able to obtain equal life-chances (Bell, 2004; Cochran-Smith, 1995; Lopez, 2003). The systemic and longstanding existence of racism embedded in American society may

be a factor in the blindness that the White majority has developed towards their abuse of race-based privileges and power (Delgado, 1995). Solorzano and Yosso (2001) explain, "because it is so enmeshed in the fabric of our social order, it appears both normal and natural to people in this culture" (p. 213). Until the true scope of racism and its components in educational policy are unmasked, it is unlikely that we will know what steps to take to create a system of education that is truly equal for all races (Ladson-Billings, 1999, p. 213). Art teacher training within a critical race framework recognizes systemic racism and unpacks the ways in which it silences voices of color.

Prioritizing voices of color. Critical race theorists in education prioritize voices of color by recognizing the life stories they tell as "legitimate, appropriate and effective bases for analyzing [. . .] racial subordination" (Calmore, 1992, p. 2161). Whereas systemic inequities in education generally marginalize the experiences of students of color, critical race educators suggest that teachers use "storytelling, narratives, chronicles, family history, scenarios, biographies, and parables to draw on the strength of lived experiences students bring to the classroom" (Solorzano &Yosso, 2001, p. 3). As such, in the pursuit of racial justice, critical race theorists in education necessitate the contextual and narrative-based subjectivities of racially marginalized students in the reformulation of school systems (Ladson-Billings and Tate, 2006, p. 16). Anti-racist pedagogues allow for the uncomfortable introduction of distinct and diverse life stories to be shared in an educational setting. For instance, in an anti-racist education, the race-based accusations that circulated the hallways, teachers' lounge, and student cliques after the incident at my pre-service placement would have been brought into classrooms school-wide to acknowledge the uncomfortable incident and to generate productive conversation about

race, racial stereotypes, and even racial-criminalization. An anti-racist art education informed by critical race theory creates possibilities for students who have been silenced to use the arts to raise their voice—even if they do not have the spoken language to express their life stories.

Based on these central tenets of critical race theory, an art education teacher training program must be committed to social justice, recognize and directly address the systemic nature of racism in education and society, and listen in a new way to the life stories of the oppressed.

Limitations of Critical Race Theory. Critical race scholars are activists attempting to analyze societal conditions to identify specific problems that can then be assessed and counteracted. But critical race theory has some limitations. Broadly speaking, critical race theory focuses on the specific societal problem of race. Using critical race theory as a framework in American education does not imply other social inequalities are not important; instead, it is an attempt to provide explicit encounters with race and the history of racism to recognize and absolve one of the many systemic issues in education. Leonardo (2013) critiques,

> …because race is contradictory, even critical race thought contains double binds that need to be worked out. This negative appraisal does not signal limitations at the level of personal or the authorial, but rather at the social [. . .] The collective project of race is diverse and multifaceted, and therefore resists simplification. (p. 2)

I agree with Leonardo, that there are double binds in critical race thought because race resists definition biologically and ideologically. The definitions of race and racism

change with time and shifting power structures. Yet, critical race theorists have simplified certain aspects of race and racism to draw a map of how they came to be manifested in today's society. And further, to provide a structure, key tenets, and goals through which to begin a critical dialogue and encourage action. Such a simplification is a risk in any critical project (Leonardo, 2013). However, Leonardo (2013) concedes,

> Just as a chef produces a reduction to allow a flavor to infuse a dish, a critic reduces a theory to its basic components to objectify it for study. For the intellectual as opposed to the chef, this is a risky process but necessary to begin a conversation whose end is not determined. (p. 2)

At danger is the critical race tendency to separate a critique of race from its intersections with class, gender, and other key social categories. However, Leonardo's (2003) critique suggests that to address a systemic and societal issue such as racism, some form of discourse and framework has to be defined for the existence of race in American education to be critiqued, reconstructed, and deconstructed again.

For the purposes of this thesis, a critical race approach is incomplete without a critical approach to Whiteness due to the field of art education being predominated by White educators. Kraehe and Acuff (2013) advise caution in the synthesis of multiple theoretical positions through, "Butler's (1992) admonition that any effort to synthesize or group theoretical positions is also a potentially dismissive 'gesture of conceptual mastery' that works 'to colonize and domesticate these theories under the sign of the same'" (p. 303). Taking care to acknowledge that there are distinct theoretical foundations, goals, assets, and limitations between the two fields, the integration of critical Whiteness studies into the theoretical framework for this research further informs

art teacher education by providing guidance for the development of the pre-service teacher's understanding of race.

Critical Whiteness Studies

Some critical race scholars branched off of critical race theory to address the construction, identification, and ideology of Whiteness. These critical Whiteness scholars maintain a commitment to critical race tenets of racism as systemic, a commitment to social justice, and recognition of voices of color. Critical Whiteness studies contributes to this research through its critical investigation of Whiteness and various ways in which it exists within society, teacher education, and a K-12 education in which a diverse population of students are taught by predominately White teachers.

A primary question asked within critical Whiteness studies and education is: "How do white [*sic*] pre-service teachers conceptualize race and difference and what role do these conceptualizations play in maintaining existing racial hierarchies?" (Picower, 2009, p. 198). Many critical Whiteness scholars focus on the teacher education process for White pre-service educators due to the overwhelming percentage of educators who are White. However, there are researchers in critical Whiteness studies who investigate the understandings about race for pre-service educators of all races within a pre-existing system of education that values Whiteness and devalues 'Otherness' or Non-Whiteness. Levine-Rasky (2000) warns, "Focusing exclusively on white [*sic*] identity statements risks framing whiteness [sic] as a people rather than a practice, on 'who' whiteness [sic] is rather than 'how' whiteness [sic] is elaborated in the social order" (p. 280). Investigating Whiteness in education is valuable for pre-service educators regardless of their racial identities because the critical examination involves the deconstruction of

values placed on the practice of Whiteness in education and the process by which Whiteness maintains racism. Further, because of the societal value placed on Whiteness, even teachers of color might participate in deficit thinking about children of color. Due to the predominance of White pre-service educators in the field of education and my personal investigation of the embodiment of Whiteness, at times in this paper I will focus primarily on the development of White pre-service teachers as anti-racist pedagogues. Further research will need to be done to figure out how to negotiate the investigation of Whiteness in a diverse classroom of pre-service educators.

Critical Whiteness studies provides suggestions for critical approaches to training pre-service art educators committed to anti-racism. As described in the introduction to this paper, an anti-racist educator is an educator who recognizes the presence of racism in the classroom and society, the influence that race and racism have on students and teaching practices, and the idea that systemic racism can be countered in their teaching (Ladson-Billings, 2000). There are many different models for approaching the development of anti-racist educators such as Hill-Jackson's (2007) *ICCP Model for White Pre-Service Teachers*, Helm's (1993) *White Racial Development Theory*, and Hanvey's (1979) *4 Level's of Cross-Cultural Awareness* (as cited in Hill-Jackson, 2007, p. 31). The common thread that runs throughout each of these models is an ongoing pursuit of developing individuals' race-consciousness and propensity towards anti-racist pedagogy. By race-consciousness, scholars refer to a person's awareness of their race, its history, privileges or lack thereof, ideologies and how it might interact with or maintain racial hierarchies (Gay & Kirkland, 2003; Picower, 2009). In general, this process requires teachers to reflect on their race and the role of race in education, as well as

analyze Whiteness as an ideology that maintains racial inequalities in education. The process also requires ongoing support system and dialogue between teacher educators and pre-service teachers.

'White' is a race. Critical Whiteness scholars in education emphasize that educators need to learn to see their race and the implications of their race in the K-12 classroom (Picower, 2009). Too often, the focus on diversity or inequality in schooling is on the bodies and lives of people of color (Aveling, 2006). Too infrequently, a mirror is turned to ask White teachers to focus on their own skin color and to reflect on the ways it is implicated in the maintenance of racial hierarchies in education. Oftentimes, when the mirror is turned, Whites see themselves as race-less (Dyer, 2003, p. 143). Aveling (2006) expounds,

> The majority of the time Whites not only fail to define themselves by their whiteness [*sic*] in the same way that they define racialized people [or students] by their skin color, they are often not even aware that they are blind to their whiteness. (p. 263)

A critical Whiteness framework suggests that an initial step in training White educators to become anti-racist pedagogues is a curricular focus on pre-service teachers' race-reflection (Garmon, 2004; Picower, 2009). Race-reflection requires pre-service teachers in art education to become self-aware of and to think critically about their own beliefs and attitudes towards race (Garmon, 2004). Gay and Kirkland (2003) state,

> Teachers knowing who they are as people, understanding the contexts in which they teach, and questioning their knowledge and assumptions are as important as the mastery of techniques for instructional effectiveness. (p. 181)

When applied to art education, pre-service art teachers must know how race defines who they are as people, understand the way in which racial contexts influence their teaching, and question their knowledge and assumptions that are implicated in their racial embodiment and those of their students. If pre-service art teachers are not asked to reflect on their race and understanding of its implications, they will fail to recognize and deconstruct invisible privileges and ideologies of Whiteness that reify racial hierarchies in education.

Deconstructing 'Whiteness' and 'White privilege.' Critical Whiteness studies in education suggests that the pre-service teacher's introduction to race-reflection must extend beyond the recognition of the color of their skin to a deconstruction of Whiteness as an ideology and privilege. Dlamini (2001) defines Whiteness as an ideology that consists of "beliefs, policies, and practices (often unarticulated)" and the privileged possession "of power and dominance over those not categorized within the realm of whiteness" (p. 58 as cited in Aveling, 2006, p. 263). The term *White Privilege* is commonly associated with McIntosh's (1989) description of the "invisible knapsack" through which privileges are passively and automatically disseminated to Whites (Picower, 2009, p. 198). However, Leonardo (2004) suggests that McIntosh ignores the active protection of White privilege through a process by which, "[Whites] set up a system that benefits the group, mystify the system, remove the agents of actions from discourse, and when interrogated about it, stifle the discussion with inane comments about the 'reality' of the comments being made" (as cited in Picower, 2009, p. 198). The critical race framework I apply to an anti-racist art teacher education builds on Leonardo's critique. Whiteness and White privilege are interrogated as racist ideologies

and practices. Once exposed to the reality of the system of Whiteness, it is the political and moral responsibility of teachers to develop a critical race consciousness and work to dismantle oppressive pedagogies. A pre-service teacher's reflection on the self through the development of race consciousness is often confusing, disturbing and replete with guilt. They need the support of teacher educators to move through and beyond these stifling emotions.

Supporting Pre-Service Teachers Developing Race-Consciousness. Critical Whiteness scholars in education assert that to help pre-service teachers develop sustainable anti-racist pedagogies, their teacher educators must support ongoing dialogue about race. Teacher educators might support pre-service educators through this process by creating opportunities of engaged dialogue, written journal reflection, and safe environments for talk about race.

In conceptualizing race reflection through dialogue, Critical Whiteness scholar, Milner (2003) adapts hooks' (1994) concept of *engaged pedagogy* which "allows teachers and students to connect with each other and the lessons by acknowledging their differences, discussing, individual life experiences, and ultimately working together towards freedom" (p. 201). Thus, a critically engaged dialogue would allow art teacher educators and their pre-service teachers to share life stories, express differences, and deconstruct race-based misconceptions. Further, it necessitates that teacher educators should model the process of reflecting on the self and race in the process of their own teaching (Gay & Kirkland, 2003; Picower, 2009). Race reflection journaling is another way in which teacher educators and pre-service teachers might reciprocally engage in the development of race consciousness. In a written dialogue, teacher educators and pre-

service teachers may pose and engage in tough questions about race that may be intimidating for pre-service teachers to answer though open dialogue in the classroom (Milner, 2003, p. 203).

Research strongly suggests that as White pre-service teachers become aware of their ideologies of Whiteness and the accompanying privilege many experience guilt and feelings of resistance that may stifle their anti-racist development (Aveling, 2009; Helms, 1990). Pennington and Marx (2003) suggest, "these feelings should not be the end of such a journey because they can be the cause of total immobilization" (p. 93). Teacher educators must consider complexities in developing and acknowledging race consciousness beyond the White pre-service teacher. It is important to consider limitations within critical Whiteness studies that alienate pre-service students who do not fit "Black-and-White" categories of racial-identification. Regardless of how pre-service students identify racially, it is important to guide them through a process of questioning their selves and the ways in which their racial identification will manifest in their K-12 classrooms. Aveling (2006) encourages teacher educators who aid students in the deconstruction of racial ideologies to be sensitive to the cultural context of their environment and its impact on pre-service students. This means sensitivity to the social environment in which they work, sensitivity to the cultural backgrounds of their students – even if they encourage overt racism – and sensitivity to difference that exists within racial categories (Aveling, 2006).

Following the incident in my pre-service classroom, participating in a critical Whiteness dialogue allowed me to become more aware of my Whiteness and the ways in which it likely contributed to the outcome of Imani and Brianna's convictions. For

instance, an examination of my White privilege forced me to see a clearer picture of how my narrative of the incident was hardly questioned. In contrast, I realized that Imani and Brianna's black skin color predisposed them to a system of race-based criminalization.[3] It is very likely that if they had been White, they would have had the privilege to fight against the system and their counter-stories of the incident would have at least been considered. Perhaps, my dysconscious embodiment of Whiteness and presence as a White authority figure had historic implications of racism in the eyes of the two girls. My enactment of authority or presence may have evoked fear or anger. I understood that racism was systemic and deeply embedded in US education; however, I had not yet spent the time or had the guidance to help me to unpack my Whiteness and the unspoken privileges that come with the color of my skin.

I still struggle to accept that *I* as a teacher, who is committed to living my life with a commitment to social justice, am implicated in maintaining racist structures because of *my* skin color. When I first began to acknowledge and accept this truth, I felt confused and unsure of what steps I might be able to take to be an anti-racist art educator. I wondered if it was even possible to become anti-racist due to the White color of my skin. When feminist Marilyn Frye began to work towards becoming race-conscious, she wrote,

> All my ways of knowing seemed to have failed me . . . my perception, my common sense, my good will, my anger, honor and affection, my intelligence and insight [. . .] Without that, we don't know how to be or how to act; we become

[3] The *Civil Rights Data Collection* (2011) presents statistics revealing that the high school where the incident took place disproportionately suspended students of color. For example, while Black students only made up 32.4% of the student population, they represent 63.7% of out-of-school suspensions and 100% of in-school suspensions. No data was recorded for expulsions. Retrieved April 14, 2014. From ocrdata.ed.gov/Page?t=s&eid=278558&syk=6&pid=732

> strangely stupid . . . Even obvious and easy acts either do not occur to us or threaten to be racist by presumptuous assumptions or misjudged timing, working or circumstances. (as cited in Levine-Rasky, 2000a, p. 281-282)

Critical Whiteness studies emphasizes the need for art teacher education programs to take all students to these feelings of confusion and unknowingness – and then – to take them through reflections on these feelings with support and guidance.

Limitations of Critical Whiteness Studies. Critical Whiteness studies is a new field with many limitations. By placing the power to critique Whiteness in the hands of White scholars, there is the potential of Whiteness becoming normative and depoliticized once again (Leonardo, 2013). Bell (1992) insists on White policymaker's use of *interest convergence* to maintain a "permanence of racism." Bell (1992) defines interest convergence as a form of racial subordination by which "Black rights are only recognized and protected when and only so long as policymakers perceive that such advances will further interests that are their primary concern" (p. 49). It is conceivable that critics would question the motivation behind a community of White-identified scholars, "since few, if any examples of social change in the world, let alone U.S., history provide evidence of a group in power that willingly gives up that power without an overwhelming demand" (Leonardo, 2013, p. 86). Taking these limitations into consideration, *I*, as a White educator and scholar, *do* believe that critical Whiteness studies provides opportunities for the deconstruction and abolition of Whiteness, such that I can help myself and others, in any way possible, to work towards racial justice. Furthermore, studying critical Whiteness studies while staying grounded in the field of critical race studies provides perspective and keeps doors open to an interdisciplinary and interracial

community for research and collaborative action.

Throughout this section, I discussed the primary tenets of critical race studies and critical Whiteness studies to develop a better understanding of the position I was in as a White pre-service teacher implicated in a fight between two African-American girls. I identified central tenets of critical race theory and critical Whiteness studies and discussed their potential implications for pre-service art education. Thus, the commitment to social change by recognizing racism as systemic, acknowledgment and deconstruction of Whiteness, and the prioritization of voices of color form the theoretical framework for this thesis. Through this critical framework, I developed a better understanding of several key limitations in art education teacher preparation programs when it comes to training teachers with anti-racist pedagogies. I turn to discuss those limitations next.

Chapter 5:

Limitations of Current Art Teacher Education Frameworks to Combat Racism

In this section, I discuss several limitations of pre-service art teacher training programs in developing art teachers equipped to combat racism in their schools and classrooms. For the sake of clarity, I have organized this discussion into the categories of *structural and strategic* and *curricular* aspects of art teacher education programs. *Structural and strategic* limitations focus on broad and long-term decisions for art teacher education. *Curricular* limitations are embedded within structural and strategic decisions of the institution, but are particularly focused on pre-service teacher training for curriculum development. Although this analysis may not be exhaustive, I have identified the following issues to discuss within these two categories.

Structural and strategic limitations include:

- missions that overlook racial inequality and injustice
- demographic disparities
- placement of teachers in "White utopic" classrooms
- a lack of community partners

Curricular limitations include:

- a focus on discipline based art education (DBAE) in professional standards
- siloed diversity courses
- teaching an uncritical multicultural art education

I begin to address failures to create explicitly an anti-racist art teacher education by focusing on structural and strategic aspects of such programs.

Structural and Strategic

Critical race theorists (Ladson-Billings & Tate, 1995; Dixson & Rousseau, 2006) argue that racism is systemic and deeply embedded in the structure of society and education. An anti-racist art teacher education program will accept the responsibility of training future teachers who will not be colorblind, but who will actively work against systemic forces of racial oppression in their curriculum, classroom, and relationships with students. If art education institutions are to adopt a critical race framework, they will need to make changes at the core of their programs. This section critiques structural and strategic aspects of art teacher education that might be failing to create teachers with anti-racist pedagogies. I look at art teacher education mission statements, demographic disparities between students and teachers, placement of pre-service teachers in White utopic classrooms, and lack of community partners.

Missions Overlook Racial Inequality and Injustice. I reviewed 21 mission statements published online by accredited North American art teacher education programs at peer institutions of the University of Illinois (listed in *Table 4*, p. 40). These programs were identified as peer institutions because they are land-grant public research universities, or might be considered as leaders in the field of art teacher education. It is important to acknowledge that mission statements may not reflect what a program does in practice. Mission statements may be written through a process of collaboration and may be intended as marketing tools rather than as actual expressions of a program's mission. Nonetheless, from a critical race perspective, whether mission statements are marketing tools or guidelines for a department of art teacher education, it is important that they make a commitment to racial justice explicit. Desai (2011) posits that a shared mission

statement integrating tenets of social justice at New York University created "a framework that conceptualized teacher education as a process that is simultaneously a political problem as well as a learning problem" (p. 172). An open mission statement acknowledging the political and critical aspects of teaching gives faculty a framework to follow when creating a curriculum and guidelines for pre-service students who may show resistance to becoming anti-racist pedagogues.

Table 4
List of 21 Reviewed Art Teacher Education Mission Statements

Ohio State University
Pennsylvania State University
Northern Illinois
University of Illinois
University of Arizona
University of Georgia
Arizona State University
Florida State University
University of North Texas
Indiana University
Teacher's College
Harvard University
University of British Columbia
Syracuse University
Virginia Commonwealth University
New York University
School of the Art Institute of Chicago
Illinois State University
Florida State University
Oregon State University

The results of this review demonstrate that an explicit commitment to social or racial justice is often not considered integral to the core mission of art teacher education programs. For instance, a search for the key words, "social justice," "social activism," and "social change" revealed results in only 4 mission statements including those of Ohio State, New York University, Pennsylvania State, and Florida State. A search for "community-based," "community arts," and "community settings," were represented in 11 out of 20 mission statements. Zero results were found in key word search for

"diversity" and only one result was found for "race." While more than half of the mission statements suggest a curricular focus on art education outside of school walls, few schools' mission statements make an explicit commitment to teaching the power of art education to inspire social change and address racism. Pennsylvania State is the only department whose mission uses the word race. They declare to focus "on intersections among the study of works of art, visual culture, and educational practice and evolving disciplines [including] critical race theory" ("art education," para. 1-2).

A broad commitment to social justice enables teacher education programs to focus on other aspects of social justice without directly addressing racial justice. For example, the reviewed art teacher education mission statements stress "developing socially responsible and ecologically aware exemplary teaching practices" ("Art education: program overview," para. 3), "multiliteracies, inclusivity, critical thinking, and social responsibility" ("Art education," para. 2), and "societal changes and new technology, like digital media and the internet" ("Department of art education," para. 6) – all of which are important focuses, but none that directly address the needs of our diverse populations of students.

The absence of the words "race" and "diversity" in art teacher program mission statements is colorblind. Alfredson & Desai (2012) argue that the failure to recognize race, or what they refer to as "color evasive discourse," actually "helps to maintain a racist power structure, whether or not it is their intention to do so" (p. 186). It is perplexing to consider that art teacher education mission statements do not acknowledge issues of race when a review of K-12 demographics demonstrates that minority student populations are increasing and that public education is consistently failing to offer these

students equal opportunities for success. Winant (2006) posits, "denying the presence of race . . . confuses rather than informs attempts to create equality. It covers up rather than addresses problems of inequality and injustice" (as cited in Alfredson & Desai, 2012, p. 186). Art teacher education programs that choose not to acknowledge explicitly the persistent problem of racial inequities, silently reify racism in schools.

A critical race framework suggests that a failure to express an explicit commitment to social justice impairs opportunities for change. An examination of demographic disparities between teachers and students provides evidence of the need for anti-racist educators.

Demographic Disparities. The racial composition of K-12 students enrolled in public schools is in stark contrast to that of art teachers and art teacher educators. Art specialists are more likely to teach a high percentage of students categorized as racial minorities. The U.S. Department of Education's report, *Art Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-2010* (2012), gathered art education statistics from a large pool of art educators. The study analyzed student race and class demographics but neglected to publish any data on art teacher race and class demographics. The report found that schools with visual arts specialists had schools with the following enrollment of students categorized as racial minorities:

- 28 percent of schools had a "percent combined enrollment of Black and other races/ethnicities"[4] of 50 percent or more.
- 23 percent of schools had a "percent combined enrollment of Black and other races/ethnicities" of 21 to 49 percent.

[4] "Other races/ethnicities include Hispanic, Asian/Pacific Islander, and American Indian/Alaska native students" (U.S. Department of Education, 2012, Table A-3).

- 27 percent with 6 to 20 “percent combined enrollment of Black and other races/ethnicities,” and only 21 percent with less than 6 percent enrollment of this demographic.

These statistics suggest the possibility that 51 percent of schools with visual art specialists have 21 percent or more minority students with at least 28 percent of schools being majority minority schools.

The statistics above represent K-12 demographics that continue to grow more racially diverse. Conversely, teacher demographics in teacher, pre-service, and in-service education remain homogenously White, middle class, and female (Desai, 2010). It is difficult to extrapolate these racial differences between teachers and students in art education. Information on the racial composition of art teachers is lacking. Searches conducted in three databases returned zero results. I also emailed the resource department of the National Art Education Association and received no reply. Although teachers from any ethnic or cultural background can “possess (or have the skills to acquire) the knowledge, attitudes, dispositions, and beliefs necessary to meet the needs of their students” (Milner, 2008, p. 336), Irvine (2003) suggests,

> Because White teachers and students of color, in some ways, possess different racialized and cultural experiences and repertoires of knowledge and knowing both inside the classroom, racial, and cultural incongruence may serve as a roadblock for academic and social success in the classroom. (as cited in Milner, 2008, p. 336)

Irvine’s (2003) statement supports the claim that a disparity between the racial demographics of art educators and K-12 students has the potential to maintain the

educational inequities that make it difficult for children of color to succeed in the classroom (as cited in Milner, 2008, p. 336).

Art teacher education programs might also fail minority students by not successfully recruiting faculty and students of color. Kraehe and Acuff (2013) posit that as we continue to uphold a White hegemonic ideology of valuable cultural knowledge in the field of art education, faculty and researchers of color "will have to work within the confines of the established, dominant knowledge paradigm that is different from their own" (p. 301). Due to years of active exclusion, the transition into historically racist institutions is uncomfortable and often met with various instances of resistance (Kraehe & Acuff, 2013, p. 301). This problem is apparent in K-12 schools where in 2009, almost half of public schools did not have one teacher of color on staff (Picower, 2009, p. 212). I found no data available on the demographics of art teacher educators or teacher educators; however, the National Center of Education Statistics (NCES, 2008) published data reflecting the low levels of faculty of color overall within the national professorate (as cited in Jackson-Weaver, Baker, Gillespie, Ramos Bellido & Watts, 2010). In 2008, demographics on faculty of color throughout American Higher Education and across all fields of study were "black/African Americans (5.6 percent), Hispanic/Latinos (3.5 percent), Asian Americans (9.1 percent), and American Indians (1.4 percent)" (Jackson-Weaver et. al, 2010, p. 12). The U.S. Department of Education (1981) reported that African American faculty of color only made up 4.2 percent of the professorate. That means, almost 30 years later, affirmative action has only increased the numbers of faculty of color by 1.4 percent. Jackson-Weaver et.al. (2010) suggest that at this rate, "it will take *more than 180 years* or the black faculty percentage to reach parity with the black

percentage of the U.S. population" (p. 12). Institutions still assert that affirmative action is a constituent of racial justice, although racial justice and equality have not been achieved in higher education (Ladson-Billings, 1999).

Not only is it important that teacher educators and pre-service teachers learn how to cultivate and practice anti-racist pedagogies, it is important that student and faculty recruitment is an active pursuit of educators who "regard teaching as a political activity and embrace social change as a part of the job" (Cochran-Smith, 1995, p. 494). Art teacher education programs committed to anti-racist teachers need to be a community of support for research and action in racial justice. May (1994) suggests the difficulties of teaching for social change within institutions,

> A professional community of support is important to teach emancipatory education. It is not possible, she argued, to achieve emancipatory education if institutional structures constrain the identities of teacher, their imaginations, and their practices. (as cited in Garber, 2004, p. 13)

A recruitment of faculty who are prepared to train future art educators to take on anti-racist pedagogies mitigates the challenges of bringing social and racial justice to the forefront of the research field, institution, and K-12 classrooms (Garber, 2004, p. 13). Moreover, a faculty committed to anti-racist pedagogy will have the tools to guide pre-service students through reflective race-conscious practice in diverse classroom and community settings.

Placing Teachers in "White Utopic" Classrooms. There is considerable evidence that teacher education programs have been setting teacher educators up to fail minority

students for decades[5] (Bell, 2004; Ladson-Billings & Tate, 1995; Solorzano & Yosso, 2001). For example, scholars have argued that teacher education programs have pretended that "graduates will teach in schools with white, highly motivated, achievement-oriented, suburban, middle-class students from two parent families'" (Irvine, 1990 as cited in Chisholm, 1994, p. 45). Others argue that teaching pre-service students to recognize diversity and difference reinforces racial stereotypes as opposed to eliminating them (Marx, 2004; Garmon, 2004). Teacher placement can play a crucial role in preparing pre-service students to recognize diversity and difference. But when pre-service teachers are placed in majority-White suburban schools, or a "White Utopia," students do not have a chance to teach in similar settings to the classrooms where they are likely to teach.

Currently, programs that provide pre-service practicum experience often have students teach in "imagined" classrooms that take place on University grounds. For instance, the first teaching practicum for pre-service art educators at the University of Illinois takes place on Saturday mornings on the University campus. Although the Saturday Art School website claims to provide "community outreach," the pre-service students enrolled in the course take no part in the outreach and most of the K-12 students who attend are children of University personnel at no cost and/or have parents who can afford to enroll them at about 79 dollars a semester. From a three-year span of experience with this program, I have noticed that the attendees are conditioned to the behavioral and learning expectations within a University classroom environment. There

[5] See: *Silent Covenants: Brown v. Board of Education and the Unfulfilled Hopes for Racial Reform* (2004) by critical race theorist and legal scholar Derrick Bell. This book provides a detailed account of the ways in which the U.S. education system has repeatedly implemented "silent covenants" that privilege the white minority and prevent racial minorities from receiving equal education.

are very few behavioral disruptions from students – they listen when they are supposed to, raise their hands, and mostly make an effort to get along with one another even when they are not asked to follow these typical classroom expectations. Students enrolled in the program were predominately White or Asian and had familiar connections within the University. The appearance of racial diversity gives way to a reality of relative economic and social homogeneity. These students had the ability to participate in a costly program requiring transportation and inside knowledge to sign up. An implication might be that the students who participated are not the same students who would necessitate as much of a critical and contextual teaching within diverse community settings.

As pre-service teacher, I went through the Saturday School program. It was a valuable opportunity to teach art, but the program was not sufficient to prepare me to teach in a public school setting. The teaching experience would have been of more value if the program had facilitated participation from more racially diverse students. Community art experiences implemented by some art education programs provide pre-service students with 'real-life' and faculty-guided teaching of students whose racial demographics resemble those found in the majority of public schools. The University of Illinois at Chicago's *Spiral Workshop* and the University of Cincinnati's *Art in the Market* are two examples. At the *Spiral Workshop*,

> Teen artists and emerging art teachers work together to envision and create new styles of art education—an education that is rooted in the stories and concerns of the students and their communities through connecting the practices of contemporary art-making with the practices of contemporary pedagogy. ("Spiral Workshop," para. 2)

Through a critical race framework, one of the most valuable contributions of such a pre-service teaching experience is the opportunity for pre-service students to be mentored as they learn how to create a culturally relevant curriculum based on the interests, life stories, and communities of their students.

The University of Cincinnati's *Art in the Market* program is another exemplary art education experience for pre-service teachers outside of the "White utopic" classroom. For over 14 years, faculty and students have used the arts as a vehicle for community-building and social action *in collaboration with* Cincinnati's Over-the-Rhine neighborhood (Hughes, 2008, para. 4). Professor Bastos emphasizes the exposure of pre-service teachers to diversity. She explains,

> It's an opportunity for my students to understand diversity and deal with it in a real way. It sensitizes them to diversity in people, and I think that's the only way we create anything, including artwork, that is accessible to a number of people. (Hughes, 2008, para. 12)

When not placed within diverse teaching contexts, pre-service teachers do not learn how to negotiate racial complexities within a local context. It is the responsibility of art teacher education programs to create and require pre-service experiences with racially diverse students in real life settings. *Art in the Market* and *Spiral Workshop* divert the norm of placing pre-service teachers in White utopic classrooms. Art teacher education programs potentially fail to develop anti-racist art teachers when they do not strategically create opportunities for students to transition beyond the imaginary racially homogenous classroom. Other programs may attempt to place pre-service teachers in diverse settings, but fail to develop the community partnerships necessary for productive anti-racist

development.

Lack of community partners. Structurally, art teacher education may fail to produce anti-racist educators because they lack community partners. If art teacher education programs are not able to maintain long-term collaborations with community partners, these programs cannot expect to develop pre-service teachers who will be able to form a pedagogy based on the needs and desires of the communities in which they work. In the fall of 2010, The University of Illinois at Chicago suspended the Bachelor of Fine Arts in Art Education—also suspending a relationship that had been built between the art education program and the community in the *Spiral Workshop* ("Spiral Workshop," para. 3). The same year, the *Art in the Market* program at Cincinnati was temporarily discontinued. A word search of their required course descriptions for certification returned zero results for "community," "diversity," and "race." One result was returned for "multicultural" that appeared in the description of a course exploring critical and historical inquiry into art. It appears that either the course has not been replaced with a similar hands-on experience or art education students are not required to take such a course for certification. I elucidate the current inactivity of these programs at this time or that they are not required for art education students for the purpose of exposing the attraction of controlled university settings—in which, consequently pre-service students are not likely to witness the extent of racial oppression manifest in many public schools or community settings. However, most public schools and communities where pre-service students will be employed after they become certified are not homogenously White.

Pre-service art teachers need a chance to work with community partners in

concert with supportive teacher educators who model anti-racist pedagogies within diverse contexts. If pre-service educators are not forced to experience and to reflect on immersion into new and diverse communities while having the support of caring and critical teacher educators, it is unlikely that teacher educators will challenge and reflect on their own assumptions about race and their positions as educators in maintaining racial hierarchies. The lack of opportunity to have these assumptions challenged reflects structural and strategic failures to create art teacher education that recognizes and eradicates systemic racial inequalities. In the following section, I use critical race framework to unpack and critique the ways in which historically dominant enactments of art teacher education curriculum fail to train anti-racist pedagogues.

Curricular

Failures to create anti-racist art teacher education are sometimes based in the uncritical creation and implementation of art education curriculum. Although there are many scholars dedicated to teaching an anti-racist and transformative art education (Desai, 2010/2011; Gude, 2009; Kraehe & Acuff, 2013; Milbrandt, 2002; Stuhr, 2003), the commitment to social justice is not addressed thoroughly or consistently across the field of art teacher education. Professional curricula standards, siloed courses on diversity, and uncritical multiculturalism will be further examined as sites at which teacher education might fail to develop anti-racist pedagogues.

Focus on DBAE in Professional Curricula Standards. Art-making and critique is political, as well as a vehicle for imagining possibilities for change (Freedman, 2000; Stuhr, 2003; Milbrandt, 2003). Yet, social justice and the active pursuit of equality through art education are not foundational to many pre-service art teacher curricula

(Kraehe & Acuff, 2013). Although progressive art educators profess a belief in the potential of art education to challenge systemic racism and other social inequalities (Desai, 2010; Desai, 2012; Gude, 2000; Freedman, 2000), art teacher education continues to place emphasis on teaching a formalist Discipline Based Art Education (DBAE). DBAE is a hegemonic approach to art education that disregards cultural context and emphasizes art production, art criticism, art history, and aesthetics. DBAE stands in stark contrast to a social-justice oriented art education which emphasizes teaching art as a form of meaning making, transformation, and critical thinking (Freedman, 2000, p. 316).

Recent art education reforms have put certification and curricula requirements in the hands of testing companies and corporate funding.[6] The National Coalition for Core Arts Standards (NCAAS) released *National Core Arts Standards: A Conceptual Framework for Arts Learning* in early 2013. This report is currently being reviewed for national implementation (Wexler, 2014, p. 173). The report advocates art education through its ability to generate creative and innovative thinking, technology use, and teamwork considered "essential for the development of necessary skills to flourish in the 21st century, as well as to promote essential skills for successful student and workplace achievement" (NCAS, 2013, p. 12). An emphasis on the development of 21st century skills is not unlike art education's turn to Discipline Based Art Education during the nation's post-Sputnik race for technological and educational superiority (Cavanaugh, 2007, p. 31).

[6] Nationally implemented "Common Core State Standards" (CCSS) in 2010 were formulated by testing companies such as Pearson. The initiation of the state standards were funded by wealthy private foundations, "primarily the Melinda Gates Foundation and Broad Foundation" (Wexler, 2014, p. 172).

Although there have been many critical frameworks[7] implemented in the field of art education since the 1960s to activate art education's potential for social action, it seems that not enough change has been made to the structural foundations of art teacher education to keep history from repeating itself. Wexler (2014) argues, "Our public school system, although inching bravely into the 21st century, has made a sharp right turn back to early Modernism" (p. 174). David Coleman (2011) designed *Guiding Principles for the Arts: Grades K*-12 to accompany the *National Core Arts Standards* and to "guide development of curriculum models and accompanying materials" (p. 1). Rather than creating an egalitarian vision for the arts, Coleman's (2012) recommendation for the study of "magnificent works of art," mastery of technique through mimicry, and arts appreciation is deeply engrained with modernist, elitist, hegemonic, and historically White notions of what constitutes 'good art' and establishes whose art is worthy of study (p. 1). The guide makes no reference to multiculturalism, diversity, voice, or justice. The ideology of Whiteness embedded in the new core standards "reflects the meta-narrative of Western culture, the constructed image of the ideal and normal (white) [*sic*] human form and the rejection of the strange, atypical, and all variation within" (Wexler, 2004, p. 274). Wexler (2014) asserts,

> …the shared background information and literacy that would put children on the same playing field and reduce the gap between the social classes is unlike traditional textbook knowledge in which cultural perspectives of American history go unquestioned. (p. 174)

Failure to pay explicit attention to ways in which curriculum can be used to

[7] Such frameworks include Visual Culture Art Education, Critical Multicultural Art Education, and Social Justice Art Education.

empower students and close the gap of racial inequalities in schools, demonstrates a mere indifference to creating racial equality. The federal inclination to focus on 21st century skill-building as a resolution to the economy and poverty is a colorblind denial of the systemic issues, such as educational inequality, that need to be countered if we are going to narrow – rather than widen – the race gap in America. In the following section, I transition from a discussion of DBAE curriculum content to an interrogation of the ways in which pre-service courses that *do* focus on race often remain siloed from the rest of curriculum.

Siloed diversity courses. Courses in art education training that *do* focus on diversity and art education as vehicles for change may be siloed in many art teacher education programs. As mentioned earlier, the degree requirements for art teacher certification at the University of Cincinnati did not list a requirement for a course with an explicit focus on diversity or multicultural art education. Similarly, the art teacher education program at the University of Illinois does not require a course in diversity studies ("Curriculum in Art Education", 2014). In New York, for example, state guidelines only require art educations programs to provide courses based in methods, aesthetics, child development, and art history (Deail, 2011). Desai (2011) argues that because of New York's guidelines, teacher education programs lack room for socially relevant courses; and frequently "…[m]ulticulturalism is associated with social justice and included in a single course to fulfill the state requirement of acknowledging diversity in the classroom" (p. 174). Optional courses addressing multiculturalism, inequality, and race in schools may be taken to fill elective requirements. Pre-service students may take one or two courses that focus on diversity, be required to engage in a week-long intensive course, or simply be

required to design and implement a multicultural lesson plan in a single methods course.

The absence of required courses to address race in art education is likely to generate the common misconception that "the process of theorizing is isolated from educational activities and practices of teaching" (Krug & Cohen-Evron, 2000, p. 262). Krug and Cohen-Evron (2000) suggest that theories are "metaphoric lenses through which one looks to see and understand particular ideas, issues, and/or sets of practices" (p. 262). However, "meaningful classroom practices" can "only emerge from inquiry based on teaching and learning" (p. 262). It is up to an art teacher education program to provide opportunities for pre-service teachers to "examine theories of action, to view curriculum organization in relationship to classroom and community cultures as well as in connection to the larger state, national, and international educational efforts" (May, 1994 as cited in Krug & Cohen-Evron, 2000, p. 262). With siloed courses on diversity, students are unlikely to learn and realize the ways in which their pedagogies will be implicated in either the maintenance or countering of systemic racism in schools.

Studies on courses designed to teach pre-service educators' methods for teaching diverse populations and developing race-consciousness show unfavorable outcomes. McDiarmid (1992) found that after an intensive course on teaching diverse populations, pre-service teachers learned more race-based generalizations and stereotypes then they had started with (as cited in Barry & Lechner, 1995, p. 150). In relation to pre-service teacher perception of preparedness to teach diverse populations, McDiarmid's (1992) study concludes:

> While the majority (60% - 70%) expressed some awareness of issues related to diversity, and showed empathy for people who have been discriminated against, a

> sizeable minority (30-40%) did not feel either confidence or interest in dealing with these issues. (as cited in Barry & Lechner, 1995, p. 150)

While a single course has the potential to open up some pre-service teachers' eyes to issues of diversity and inequality in education, the findings of this study demonstrate that this intensive course did not have a significant impact in affecting the potential for developing future art educators with a commitment to anti-racist pedagogy. Similarly, Larke (1990) found that a single multicultural course meant to nurture positive attitudes and promote empathy toward culturally diverse students "had little effect on pre-service teacher's deep-seated feelings or discomfort with students and parents whose cultures differed from theirs and who used non-standard English" (as cited in Barry & Lechner, 1995, p. 151). Further, the results indicate that the course may have actually decreased some pre-service educators' confidence in their abilities to teach diverse children and increased their tendencies to label people of different cultures with depreciatory stereotypes.

Teacher education programs that require their students to take one or two courses on diversity simultaneously reinforce colorblindness and overtly racist ideology by failing to stress the realities of structural racism in education and by giving pre-service educators only a glimpse of what it means to teach diverse learners without providing support for personal race-reflection and growth. Stuhr (2003) explains that the students in her program at Ohio State University are required to take courses for certification with art educators who research a variety of social justice issues. She observes that "something happens to them that seems to eradicate this knowledge base" during student teaching or a first teaching job (p. 305). Picower (2009) suggests supporting teacher graduates upon

certification. Throughout the first year of teaching, many teachers struggle to maintain critical pedagogies and commitment to social change. To counter this struggle, teacher educators can form critical inquiry groups that "encourage dialogue, debriefing, reading and curriculum planning" with an "explicit focus on resisting the tendency to return to hegemonic understandings under the pressure of first-year teaching" (Picower, 2009, p. 213). Anti-racist art teacher education might draw on Picower's methods to help sustain political commitments even under the pressure of first-year teaching. Art teacher educators can also provide mentorship as new teachers integrate multiculturalism into their first-year curriculum to assure that it remains critical rather than defaulting back to the colorblind enactment of multicultural art education.

Teaching Uncritical Multicultural Teaching: A Racist Paradigm. In the years following the civil rights era and school desegregation, national programs were implemented to try to integrate the histories of the racially oppressed into the public school curriculum. In art education, racial equality in curriculum took the form of multicultural art education. The goals of multicultural education are to combat racism, provide equitable educational opportunities (Ballengee-Morris & Stuhr, 2001, p. 8), and create a more inclusive curriculum by incorporating "the achievements and contributions of non-European and non-White groups" (Leonardo, 2013, p. 4). The translation of Multiculturalism into art education has been critiqued for misrepresenting its most basic principles and neglecting the "transformative pulse" of Multiculturalism with "roots grounded in a critical analysis of power and structural change" (Kraehe & Acuff, 2013, p. 300). In this section, I unpack some of the ways that art teacher education programs fail to produce anti-racist educators by mis-teaching multicultural art education. These mis-

teachings include a failure to teach the historic racist foundations of art education, reliance on ethnically categorized teaching materials, and the reproduction of racist stereotypes in the classroom.

Multicultural art education remains the dominant paradigm for addressing race and diversity in art teacher education today, but it fails to acknowledge and readdress the racist foundations of art education, art history and fine arts. For example, the first widely used text for training art teachers in art history was published in Britain by craniologist Gustavus George Zerffii in 1876 (Chalmers, 1992). As a craniologist, Zerffi believed in biologically determined racial hierarchies, and his textbook helped to disseminate his notions of what races were capable of creating aesthetic beauty; and subsequently, what artworks were worthy of study based on the creator's race[8] (Chalmers, 1992, p. 134). It is partially due to Zerffi that art education and art history textbooks have left out the works of many profound non-White artists. Over 20 years ago, Chalmers (1992) argued that it was partly due to this textbook that art curricula in North American schools were dominated by "Eurocentric, culture-bound, elitist, or even racist" notions of good art (p. 134). Today, art curricula tend to be dominated by Western hegemonic notions of good art and supported by a claim of post-racialism (Gude, 2009; Desai, 2010). In multicultural art education, these notions of good art are translated into multicultural art education curriculum when teacher educators and art educators use a Western lens to choose *worthy*

[8] For example, when describing the "Negro race [*sic*]" race, Zerffi wrote that the, "Negro's reasoning faculty is very limited and his imagination slow. He cannot create beauty, for he is indifferent to any ideal conception. He possesses only 75-83.5 cubic inches of brain . . . this lowest group of mankind (Zerffi, 1876, p. 23-24). In contrast, in a section about the white man, or "Aryan race," he writes, "To him we owe art in its highest sense . . . He surpasses the other . . . groups of humanity, not only in technical skill, but especially in inventive and reasoning power, critical discernment, and purity of artistic taste. The white man alone, has produced idealized master-pieces in sculpture and painting" (Zerffi, 1876, p. 26).

multicultural materials, *how*, and *what* to teach about them.

Failure to openly address the racist foundations of art education in pre-service programs results in the production of art teachers who may feel entitled to pick and choose what diverse materials to include in lesson plans. Art teachers likely do not realize that when they pick and choose, they decide "*whose* knowledge is of the most worth [italics added for emphasis]" based on ethnicity or race and teaching these racial hierarchies to their students (Krug & Cohen-Evron, 2000, p. 261). It is in these subconscious teachings about race that pre-service art education programs are responsible for making sure that their teachers are not going to reproduce the same systems of racial inequalities upon which America's public education system was founded. Art teacher educators and pre-service teachers need to examine consistently and critically systems of social categorization, "and the impact of these dimensions on the selective nature of 'great traditions' in the field of art education" (Wolff, 1990 as cited in Krug and Cohen-Evron, 2000, p. 262).

Critical race theory suggests a turn to narrative, or counter-stories, as a means to refute dominant ideology and to validate the experiences of children of color (Ladson-Billings & Tate, 2006). Students may then be afforded opportunities to use creativity and imagination as tools to make sense of their worlds as complex and communal narratives and to "experience, understand, and order out [their] lives as stories [they] are living out" (Efland, 2004, p. 768). Through the imaginative reorganization of information and images, students are empowered to subvert social conformity, obedience, silence, and "propositional forms of thinking and communication" which are embedded in dominant education systems (Efland, 2004, p. 757). Subsequently, the creation of personally

reflective art work offers students a chance to dismantle internalized stereotypes by formulating images and stories that offer resolutions, outcomes, or a "revolutionary change of affairs with a new order of legitimacy" (Bruner as cited in Efland, 2004, p. 768).

Art educators may also reproduce racist education when they are taught to teach multicultural art education in K-12 classrooms through the use of pre-packaged lesson plans, textbooks, and art materials. In pre-packaged multicultural materials, corporations have already decided for the teachers whose and what knowledge is of the most importance. Art supply companies including Dick Blick and museums—including The J. Paul Getty Museum's *Art & Language Arts Program*—categorize multicultural resources and lesson plans into ethnic origin or geographic locations. The content for each ethnicity-based lesson plan is then divided into formalist elements and include suggested materials such as *Crayola* brand multicultural crayons, pencils and construction paper which come in multiple shades of brown, tan and orange. Another example includes *Blick*'s *Creativity Street Multicultural Masks* – six shapes of cardboard mask templates with no contextual or cultural description of how each mask relates to the assigned ethnicity or origin. The description provided to teachers for the use of the masks states, "Help children learn about different cultures as they use their imaginations to decorate these multicultural masks. Each pack contains [. . .] designs, including African, Egyptian, Aztec, Japanese, Venetian, and Native American Bear" ("dickblick"). Because no real cultural content is provided about each of the masks, where they come from, why and how they are used, ethnicity becomes associated with a shape and color that students may arbitrarily design and wear on their faces to mimic one of six cultures.

Without adequate teacher training in multicultural art education, art teachers are prone to using these pre-packaged lesson plans to teach diversity through a Eurocentric, superficial, decontextualized lens that perpetuates stereotypes. Doing so is mired in colorblind and White ideologies, and consequently, teaches racist assumptions about people and cultures of color (Chin, 2011; Delacruz, 1995; Ladson-Billings & Tate, 1995; Leonardo, 2013). Teacher education programs supporting the uncritical use of pre-packaged multicultural art education materials teach art educators to see difference as an exception to the American norm and to reproduce these ideas and stereotypes about race in their future classrooms.

Art teacher training programs that teach diversity uncritically through multicultural art education materials are also susceptible to training art teachers to reproduce racist stereotypes in their classrooms. When teachers introduce racially categorized and decontextualized art lessons without critically analyzing their political and social powers with the students, they are reducing "cultural groups into stereotyped others" (Ballengee-Morris & Stuhr, 2001, p. 9). Multicultural lessons taught through arbitrary ethnic labels or only during specially designated months, such as February's Black History month, may simply maintain the 'Otherness' of racially diverse students. When implementing multicultural art lessons in curriculum, art educators need to consider whom the lessons are intended for. White students may think that they are being taught about the histories of other races; potentially invalidating the real and varied histories of minority students. Non-white students may think that they are being taught real information about their own histories and internalize decontextualized and harmful stereotypes. Perhaps, decontextualized multicultural lessons are teaching *all* students that

the art histories of raced minority students are not important or American enough to include in the everyday art curriculum. Additionally, race as a signifier of difference, continues to classify human beings as having distinct characteristics based solely on the color of their skin.

Alfredson and Desai (2012) and Gude (2000) have attempted to counter stereotypes in the art education classroom by bringing discussions of *color* and *color symbolism* into the classroom as starting points for discussions about race and racial stereotypes. Gude's (2000) hands-on work with eighth graders in urban Chicago schools investigated the values that art educators have been taught to naturally ascribe to colors, particularly in representations using White and Black. The students began with small discussions and projects about color in visual representations of race and finished with an in-depth deconstruction of color symbolism in the movie *Lion King* (Gude, 2000, p. 49). This project inspired conversations with community members about color and race representations that were collaged into banners that hung in the school hallways (Gude, 2000, p. 49). Alfredson and Desai (2012) suggest the implementation of contemporary artists such as Kara Walker and Fred Wilson into the K-12 curriculum to expose students to the ways in which today's artists of color are talking back to stereotypes and metaphors of Blackness as they have been historically represented in fine art and popular culture (p. 191). These two projects represent efforts to incorporate diverse stories and investigate race in the context of a school and a community. Further, the students were led to deconstruct the boundaries that have been imposed on stereotypes of race, rather than being introduced to artifacts of race within pre-determined ethnic categories.

One of the primary concerns about presenting race stereotypes without

deconstructing their meanings and impact is that students of color will (along with White students) internalize the potentially negative stereotypes or the absence of their representation in curriculum. Hall (1996) expounds on the ways in which students are likely to construct a self-image based on the materials about race presented in multicultural curriculum:

> Most people consume and construct *images* and *discourses* using narrative forms to think about people like or unlike themselves [. . .] Identity is within discourse, within representation. Identity is the narrative of the self; it's the story we tell about the self in order to know who we are. (as cited in Pauly, 2003, p. 266)

Art education devoted to anti-racism and equality would necessarily interrupt the dominant discourse of racial stereotypes and the racist legacy of the arts to make sure that the arts are being used as a tool for social justice rather than as a tool to maintain racial hierarchies by allowing raced students to internalize negative narratives about themselves.

An anti-racist multicultural art education curriculum might guide K-12 students through the deconstruction of stereotyping images. For instance, teachers and students might critique visual representations of race and ask questions such as what they represent; "how they represent" or "fail to represent;" and how the rhetoric and ideology of the dominant narrative of race "is used to influence our understanding of what is represented" (Duncum, 2010, p. 7). Further, a curriculum that leads K-12 students through the deconstruction of racial representations and personal investigations of what these (mis)representations imply may enable students to recognize their own perspectives on race and create alternative representations of their selves through art-making. It is

through this process of creation and reconstitution of representation that art education might finally dismantle the uncritical integration of diversity into the classroom; and instead, use the arts as a discursive tool for the creation of racial equality.

In this section, I have used a critical race framework to provide an analysis of areas within art teacher education programs wherein opportunities for creating and anti-racist art education might be missed or overlooked. Structurally and strategically, many programs are failing to provide explicit missions statements dedicated to creating racial justice through education. Simultaneously, there are not enough faculty members and students of color to integrate diverse perspectives and understandings into the training of future art educators. Moreover, there appear to be few opportunities for pre-service teachers to teach in racially diverse settings with community partners. In consideration of curriculum, State and National guidelines for art teacher certification enforce a teacher education focus on a social-justice deprived discipline based art education and provide little opportunity for classes devoted explicitly to the critical investigation of race. Lastly, minimal requirements for teaching pre-service students to be prepared to teach in diverse settings allow a decontextualized and uncritical form multicultural art education to remain a dominant method for including diversity in pre-service curriculum.

In the following chapter, I use the critical race framework to suggest strategies for an anti-racist art teacher education committed to acknowledging the existence of racism in America's system of education so that it might create K-12 art pedagogues dedicated to racial justice.

Chapter 6:

A Critical Race Framework for an Anti-Racist Art Teacher Education

My goal is to create pathways to reinvigorate art education as a tool for racial justice. My traumatic experience as a pre-service teacher has prompted me to reconsider how we prepare teachers to deal with the systemic, ever-present existence of racism in art education. Derman-Sparks and Phillips (1997) argue that in regards to systemic racism, "There are no bystanders and neural observers: Each person is either part of the problem or part of the solution" (p. 24 as cited in Marx, 2004, p. 34). I have chosen to respond to my experience as an opportunity to be a part of the solution by considering the significance of critical race theory for art education. I have identified ways in which structural, strategic, and curriculum approaches to art teacher education might overlook opportunities to promote consistently anti-racist pedagogies and have offered some suggestions for implementing changes. In this section, I apply a critical race framework to suggest strategies so that art teacher education might create a more critical approach for future art teachers to unlearn racist practices and develop anti-racist pedagogies. Ladson-Billings (2000) asserts, "anti-racist education is hopeful because it acknowledges racism as a learned behavior shaped by society; and thus, also as a behavior that can be unlearned" (p. 7). Drawing on the hope of anti-racist education, strategies will be suggested to restructure art teacher education, to train anti-racist pedagogues, and to develop culturally contextualized art education curriculum. Structural strategies include:

- the implementation of explicit mission statements
- faculty and student recruitment

- the integration of social justice and race across the curriculum

Teacher development and curriculum strategies are inherently interconnected with structural approaches to anti-racist art teacher education. Strategies for integrating social justice and race across the curriculum include:

- the unlearning of racist ideologies
- a deconstructed history of art education and race
- critical and contextual approaches to multicultural art education
- the development of community partnerships and "non-White utopic" contexts for teaching

I begin by suggesting the implementation of institutional mission statements that explicitly commit to a pursuit of social and racial justice.

Explicit Mission Statements

A critical race theoretical framework suggests that art teacher education programs need to not only acknowledge systemic racism, but that they also need to place a commitment to racial justice and to transform the world through social action at the core of their educational mission (Hill-Jackson, 2007; Ladson-Billings, 1999; Milner, 2003). As discussed previously, a central tenet of critical race theory is a commitment to social justice. These commitments to educating teachers to be prepared to teach diverse students through anti-racist pedagogies "must be comprehensive and long term, providing appropriate information, experiences and support for teacher candidates throughout their preparation program and even into early stages of their in-service teaching, if possible" (Garmon, 2005, p. 281). Picower (2009) agrees that a "critical education must be integrated across curriculum" (p. 212). The commitment to racial justice should be

enacted throughout all aspects of teacher education, including research, pre-service curriculum, and teacher educators who actively work to develop and implement their own anti-racist pedagogies. An art teacher education program with a mission to counteract system racism through teacher education should also adopt strategies for creating a diverse and race-conscious community of faculty and students.

Faculty and Student Teacher Recruitment

A critical race framework suggests that art teacher education programs need to aim to hire more diverse faculty (Garmon, 2005; Picower, 2009; Kraehe & Acuff, 2013). Because it is difficult to hire and retain art education faculty who are people of color, it is necessary that art education departments acknowledge and address structural issues that may be contributing causes. A possible strategy is working within the National Art Education Association to develop awards for contributions by scholars of color. For example, the American Educational Research Association gives out three *Scholars of Color in Education Awards* yearly to honor emerging faculty and scholars ("Committee on Scholars"). The National Art Education Association does not have such a program at this time.

While actively pursuing an increase in faculty of color, art teacher education programs can provide in-service training and even pre-screening of art teacher professorate to ensure that they themselves are committed to racial justice through the practice of anti-racist pedagogy. Faculty in art teacher training programs and research institutions should be expected to be committed to racial justice, understand the raced history of education, and be involved with critical race theory and its premise to "critically interrogate how the law reproduces, reifies, and normalizes racism in society"

(Lopez, 2003, p. 83). When applied to art education faculty, the scholarly intersection of critical race theory and art education implies that faculty need to have a critical understanding of the historic and contemporary ways in which art education reproduces, reifies, and normalizes racism. It is only with this understanding that art educator faculty will be able to continue on a path to training pre-service art educators who will have anti-racist pedagogies.

Another strategy for addressing the lack of diversity in art teacher education scholarship is to try to new methods to attract a more diverse student body (Garmon, 2005; Picower, p. 212). More research needs to be done so we might better understand why the field of art education has remained so racially homogenous; and further, so that we might develop strategies to recruit successfully more pre-service teachers who are students of color. A possible approach may be an increase in scholarships given to youth of color or recruitment through community arts education programs designed for teens.

Using a critical race framework to address the development of the pre-service teacher, a strategy to successfully graduate more pre-service teachers with anti-racist pedagogies is to assess their "disposition toward working for social change" (Desai, 2011, p. 174). Further, as a field we might push to integrate "bias and multicultural attitude" to be a larger "part of the national teacher preparation conversation" (Hill-Jackson, 2007, p. 34). Pre-service teachers should be assessed for a dedication to social justice (Garmon, 2004). Garmon's (2004) evaluation of research with pre-service educators suggests that important factors to consider when choosing prospective teachers include personal dispositions or values such as "openness and self-awareness/self-reflectiveness" and "a strong sense of social justice" (p. 203). Garmon's research suggest

that not every person who wants to be a teacher will be capable of developing an anti-racist pedagogy and a commitment to envision the process of teaching as political. Similarly, Hill-Jackson (2007) argues, "every teacher does not deserve a teaching certificate" (p. 34). On the opposite side of the spectrum, school districts may argue that they need bodies, not just activists. I argue, if the purpose of educators is to train tomorrow's leaders, it is imperative that today's educators are leaders committed to the well-being and learning of their students. When it comes to certification, teacher educators must examine teachers based not only on skill and knowledge, but also on disposition by making bias and multicultural attitude a part of the national teacher preparation conversation.

A more diverse art teacher education program overseen by faculty committed to training anti-racist educators who are predisposed to working for racial justice is likely to make more rapid progress towards the creation of equal opportunity in art education.

Integration of Social Justice and Race Across the Curriculum

A critical race strategy for the development of an anti-racist art teacher education is the exploration of social justice and race across the curriculum. Pre-service students should be exposed to the literature and central tenets of critical race theory and critical Whiteness studies at the very beginning and throughout their pre-service training. Aveling (2006) posits, "Expecting a radical, measurable transformation in a short period of time is unrealistic given the complexity of the task at hand" (p. 262). Therefore, for a real uprooting and challenge against systemic racism to happen in K-12 art classrooms, future educators need to be supported through and immersed in a long-term critical pre-service curriculum. In the following section, I suggest a variety of ways by which art

teacher education programs can practically integrate critical race discourse and discovery throughout the curriculum. I begin by discussing a guided and reciprocated process of unlearning racist ideologies.

Unlearning Racist Ideologies

Art teacher educators need to engage with pre-service educators through a reciprocated and ongoing development of critical race-consciousness to unlearn racist ideologies. Art teacher educator, Knight (2013), identifies as an educator of color and works with predominantly White middle-class females (p. 29). To engage students in the deconstruction of race and acknowledgement of how it manifests in the classroom, she "employs a wide range of discussions strategies to promote critical self-reflexivity" including "role-play, simulations, brainstorming, and debates" (Knight, 2013, p. 29). The themes of debate often include "racism, White privilege, color-blindness, and racial identity among others" (Knight, 2013, p. 29). Critical Whiteness studies suggests race reflection that may include Milner's (2003) practices of critically engaged dialogue and race reflection journaling. Through these processes of critical dialogue, students will be able to connect with their teacher educators and develop a more critical understanding of their previous conceptions of race and how they are enacted through Whiteness, or otherwise, in the classroom. Opportunities for race reflection should be required frequently throughout teacher education programs (Picower, 2009, p. 212). For example, students might be required to write a teaching philosophy every semester and revisit it throughout their pre-service program as a practice of shared self-reflection and analysis. A required component could be for students to analyze how their teaching philosophy does or does not demonstrate the recognition of racial issues in the classroom, personal

biases, and areas to be improved.

As art teacher educators and pre-service teachers engage in race-reflection, art teacher educators need to create classrooms that are comfortable and supportive of student teachers (Milner, 2003; Aveling, 2006). Supportive attention to the contextual needs of pre-service teachers implies that every teacher educator must adjust suggestions for developing anti-racist pedagogies based on time, place and the needs of students. The supportive environment creates a safe space where the pursuit of greater self-awareness and critical self-reflection about racial issues and teaching can be explored (Garmon, 2005; Marx and Pennington, 2003).

The unlearning of racism within the contexts of pre-service and teacher educator race-based ideologies is one of many critical race informed strategies for change. Examining racism through a critical race lens requires that racism and education be understood at both personal and systemic levels. At the systemic level, art teacher education should continue to make progress integrating the investigation of the history of art education and race within pre-service curriculum.

History of (Art) Education and Race

In order to develop an anti-racist pedagogy within art education, it is important that pre-service teachers investigate the history or racism in education, and in particular, racism in art education. A built-in course might investigate the hegemonic White notions of "good art" and the systemic oppression that kept many important minority artists out of the art history books and museums. Using critical race theory and critical Whiteness studies as a framework to study the raced history of art will allow art teacher educators to guide pre-service teachers towards a critical race consciousness. Aveling (2006) and

Picower (2009) stress the importance of exposing students to the historic, systemic, and epistemic nature of racism deeply rooted in the public school system. Such an exposure is equally valuable within a field that studies visual images and representations. Wolff (1990) suggests, employing a critical race framework, students can analyze cultural practices, artifacts, and work by artists of color that have previously not been granted the status of 'high art' in society or art education curriculum (as cited in Krug and Cohen-Evron, 2000, p. 262). Pre-service students might be required to create a curriculum at the end of the semester that integrates the investigation of race in art education so that they might share and receive feedback from a cohort of developing anti-racist pedagogues (Picower, 2009, p. 212). It is only with this base of understanding of where art education has been and where we are now, that we might begin to move towards creating an art education curriculum that counters inequalities and builds something new and equal.

A critical race framework is not only valuable when analyzing the history of art and art education, but also as a framework through which to discover and implement critical and contextual studies of multicultural art education.

Critical and Contextual Studies of Multicultural Models

A departure from a depoliticized and decontextualized multicultural art education to a critical and contextual model is a strategy that art teacher education has employed to train art teachers with anti-racist pedagogies. Kraehe and Acuff (2013) suggest a return to a multicultural art education founded "in a critical analysis of power and structural change" (p. 300). A critical race informed multicultural art education is one that should be employed for social action and the dismantling of oppressive power structures.

Art teacher education needs to interrogate ways in which an anti-racist pedagogue

may enact a contextual model of multicultural art education. In a revisionist notion, critical race theory suggests culturally relevant curriculum that places the diverse life stories of students at the core of the curriculum. The centrality of student life stories then allows and encourages students of color to use their personal realities and social contexts as official knowledge about the racist issues they face, so they then may use that knowledge as a form of social critique or (re)creation (Ladson-Billings, 1995, p. 477). Similarly, a critical and contextual model of multicultural art education can support anti-racist pedagogy by giving pre-service teachers curricula methods for critiquing K-12 student's understandings of race as they are informed and represented by historically defined 'fine arts' and popular visual culture. Thus, it is the job of art teacher educators to ensure that K-12 educators will develop anti-racist pedagogies that enable them to teach the arts as tools for voice, expression, counter-narrative, and action.

A critical and contextual multicultural art education places the diverse life stories of students at the center of curriculum in a culturally relevant manner (Ballengee-Morris & Stuhr, 2001). Moreover, an institutional emphasis on critically and contextually informed curricula impacts the development of anti-racist pedagogues who will have the tools and critical race-consciousness for successful community partnerships and teaching in diverse settings.

Community Partnerships and "Non-White Utopic" Contexts for Teaching

An anti-racist art teacher education should create sustainable community partnerships and establish "non-White Utopic" contexts for pre-service teaching experience. These strategies will enable pre-service teachers to have meaningful interactions and valuable learning experiences in diverse settings while having the

support of faculty for guided reflection.

The University-community partnership could offer valuable opportunities for teacher educators, pre-service educators, community members and local children. Teacher education programs might attempt to involve local community members by asking for institutional input from key stakeholders within the pre-existing local public education system. Community members could be given ample opportunity to participate in the requirements for and daily aspects of teacher preparation. Picower (2009) suggests teacher education programs should include input from leaders outside of the University who participate in local education (p. 212). These "leaders in the field of multicultural education," include "classroom teachers, parents, community leaders, educational activists, researchers, K-12 students an others" (Picower, 2009, p. 212). The consideration and integration of local knowledge, needs, and assets into art teacher training demonstrates a commitment to social action. Further, it draws pre-service educators' attention to the importance of listening to all of the different voices within a community. Reciprocal community-institution partnerships might also open doors for pre-service teaching that exists outside of the controlled institutional setting.

A critical race framework for pre-service teaching experience suggests that students need hands-on intercultural interaction throughout their time in pre-service education programs (Garmon, 2005, p. 281). In the arts, hands-on interaction can include interaction with teaching artists who identify as racial minorities, community activists, or initiating their own community action initiatives with partnering community organizations that serve and consist of diverse groups (Garmon, 2005, p. 281). Student teaching placements *can* and *should* be used as sites for critical inquiry. Such

opportunities for critical inquiry are presented in community outreach programs, such as Cincinnati's *Art at the Market*. Critical inquiry through student teaching placements could include "guided inquiry into the ways in which children are differently served in these placements, allowing pre-service teachers to observe inequity first hand" (Picower, 2009, p. 213). Pre-service students in the midst of developing a critical race consciousness may be able to come to terms with uncomfortable aspects of systemic racism and Whiteness "by listening to the life stories" told by racially diverse students (McIntyre, 2003 as cited in Marx, 2004, p. 33). In the arts, pre-service placement in diverse community contexts facilitates lucrative moments for transformation as pre-service teachers hear or see the stories of the oppressed through a new race-consciousness. Aveling (2006) describes the power of stories to close the gap between theory and lived reality,

> … [the] story acts as a bridge that links theory, policy, and history because it can be used as a springboard to explore a myriad of issues related to identity and belonging, as well as curricular matters and teaching in ways that are explicitly antiracist. (p. 266)

It is imperative that an anti-racist art teacher education completes the circle of supported, reflexive, and dialogic constructions of pre-service teachers as anti-racist pedagogues. Pre-service opportunities for teaching within diverse populations through a critical theory lens are invaluable for linking classroom discussions of race theory, educational policy, and art history with the reality of various manifestations of racial oppression. Community teaching experience might help to humanize the 'Other' in the eyes of pre-service teachers. Moreover, immersion in racially marginalized communities might introduce

pre-service teachers to creative methods used by those with different life stories for resistance and discursive life making. An introduction to this contextual use of creativity may inform the enactment of anti-racist pedagogy.

The methods for an anti-racist art teacher education that I have deducted through a critical race framework build off strategies for social change already implemented in different areas of art teacher education and teacher education. What I have suggested is not that racism is an issue of individual ignorance and hate, but a problem of structural and systemic racism that permeates the entire system of education. The strategies I have suggested address the development of anti-racist pedagogues in a holistic manner within art teacher education. By making an institutional commitment to creating racial justice, attempting to create a racially diverse faculty and student body, and integrating social justice throughout the curriculum, art teacher education programs are likely to counter racial injustice throughout the system of art education. Moreover, by guiding pre-service educators through the development of race-consciousness, the history of race in art education, and critical and contextual modes of multicultural art education, art teacher programs can be confident that more future K-12 art educators will implement anti-racist pedagogies.

Conclusion

The landscape of art education is constantly shifting. Debates concerning new expectations and standards for art teacher certification in 21st century America are sure to have an impact on pre-service training. However, these reforms will come and go as the ones in decades past. The legacy of racism and its oppressive manifestations within the system of education and the lives of America's children is here to stay. Racism will always be present and oppressive until we, as individuals and collectives, recognize the dire need for structural and long-term change. As art educators, we have the responsibility to use and teach the arts for critique, deconstruction, and reconstruction of race in society through creativity and critical thinking. It is our responsibility to make anti-racist art pedagogy the protocol in art teacher education.

Cochran-Smith (1995) explained her process of exploring personal perceptions of race and teaching as "More akin to building a new boat while sitting in an old one, surrounded by rising waters" (as cited in Ladson-Billings, 1999, p. 229). For a few years after the incident at my pre-service teaching placement, I felt as if I was sitting alone in a broken boat – not sure if I would sink or float. My realization of the full extent of systemic racism in our society and education made me feel as if the rising waters would never subside.

Now I realize that I was drowning because of the weight of my Whiteness. I was disabled by my new *sight* and considered that my dedication for social justice might be inadequate for change. What I became aware of through my studies in critical race theory was that while I was immobilized, I failed to acknowledge the voices, life stories and

people of color who have been staying afloat together since the signing of racial inequality into the U.S. Constitution. If we, as a field of art education, are willing to let go of the structures we know and are comfortable with, even if they are invisible to us, we will find a whole new community of scholars, artists, activists, and educators willing to work together to build something new. Anti-racist art educators must not coopt critical race theory. We must ask, listen, learn, and join those who have already devised revolutionary plans and blueprints for the foundations of a new racially just art teacher education. If we want to use art education as an agent for ending racial injustice, we have to look outside of the frameworks we know and look to those that promise a world of possibilities for social change in an entirely different way.

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